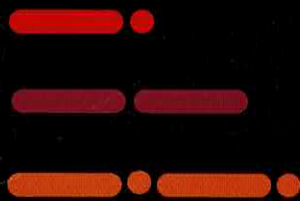




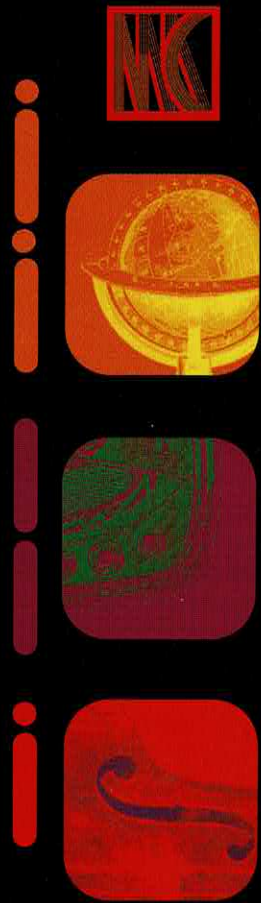
www.interlog.com/~nmcl



Robert Aitken
artistic director

1999

2000



new music concerts

NEW MUSIC CONCERTS PRESENTS

THE SOUND WORLD OF TOSHIO HOSOKAWA



SUNDAY, MAY 14, 2000, GLENN GOULD STUDIO
programme

Trance (1978) dur 8" BARBARA PENTLAND (1912–2000)
Robert Aitken, flute; Erica Goodman, harp

Novellette (1980)* dur 14" ISANG YUN (1917–1995)
Robert Aitken, flute and alto flute; Erica Goodman, harp; Fujiko Imajishi, violin;
David Hetherington, cello

Memory (1996)* dur 9" TOSHIO HOSOKAWA (b. 1955)
In Memory of Isang Yun
Fujiko Imajishi, violin; David Hetherington, cello; David Swan, piano

Fragments II (1989)* dur 12" TOSHIO HOSOKAWA
Robert Aitken, alto flute; Accordes string quartet: Fujiko Imajishi and Carol Fujino,
violins; Douglas Perry, viola; David Hetherington, cello.

INTERMISSION

Vertical Time Study I (1992)* dur 10" TOSHIO HOSOKAWA
Joaquin Valdepeñas, clarinet; David Hetherington, cello; David Swan, piano

Narrow Road: travelling songs (2000) ** dur 12" CHYOKO SZLAVNICS (b. 1967)
Laura Pudwell, mezzo-soprano; Douglas Perry, viola; David Swan, piano;
Trevor Tureski, percussion

Landscape II (1992) * dur 17" TOSHIO HOSOKAWA
Erica Goodman, harp; Accordes string quartet

* Canadian premiere; ** World premiere

**New Music Concerts thanks The Japan Foundation for its co-operation
in the presentation of Toshio Hosokawa.**

**This evening's concert is being recorded for future broadcast on
Two New Hours on CBC Radio Two (94.1 FM, Sundays at 10:05 pm)
with host Larry Lake. Two New Hours will pay tribute to
Barbara Pentland on May 21, 2000**



thank

ONTARIO ARTS
COUNCIL
CONSEIL DES ARTS
DE L'ONTARIO

you...



The Herbert Green Family Charitable Foundation • The Julie - Jiggs Foundation
The Koerner Foundation • The McLean Foundation • The SOCAN Foundation/La fondation SOCAN



● The Japan Foundation

On Saturday, February 5, 2000, **Dr. Barbara Pentland**, CM, OBC, died peacefully at home after living a half-decade with Alzheimer's disease. Dr. Pentland had been a pioneer of new music in Canada in an era that was frequently hostile to both her innovations and her gender. Her exposure to the music of Anton Webern during a visit to Darmstadt in 1955 led her to crystallize a style of exceptional clarity and economy within which, in later years, she incorporated elements of controlled chance and, in her choral works, outspoken social commentary. She defined her artistic credo in an oft-quoted statement: "The creative force has to be such that the laws necessary for its expression should be continually challenged. There is an element of daring in all great art."

Barbara Pentland became Robert Aitken's first composition teacher when Aitken arrived in Vancouver in 1958 to become the principal flutist of the Vancouver Symphony. Tonight's performance of Pentland's **Trance** (1978) for flute and harp is dedicated to her memory.

Acclaimed as the most significant Korean composer of the 20th century, **Isang Yun** was born in 1917 in Tongyong, South Korea, and received his first musical training, in cello and composition, in Korea and Japan. His resistance to the Japanese occupation of his country resulted in his imprisonment from 1943 until the end of World War II. After a period of teaching in Korea, he travelled to Europe in 1956 to continue his studies in Paris and Berlin, eventually settling in Berlin in 1964. Yun came to international attention with the premiere of his orchestral work **Réak** at the 1966 Donaueschingen Festival.

In 1967 Korean pro-unification activist students in West Germany were persecuted for contacting the North Korean embassy in East Berlin and allegedly spying. Yun's solidarity with the student's concerns brought a visit from the South Korean Secret Service, who abducted him and his wife, Lee Su-ja, and returned them to Seoul, where Yun was tortured and sentenced to death. After an international lobbying campaign he was released and returned to Germany in 1969. He taught at the state college in Hannover and was professor of composition at the Hochschule der Künste in Berlin from 1970 to 1985, becoming a West German citizen in 1971. He died in Berlin on November 3, 1995.

Yun's works are characterized by aesthetic and philosophical issues relating to Asian traditional music, Chinese Taoism and Western avant-garde compositional procedures. His **Novellette** for flute, harp, violin and cello was composed in 1980 for broadcast on Radio Bremen. The focus of this piece centres on the lively dialogue carried on between the flute and

harp, with the two string instruments intentionally cast into the shadows. Playing together for the most part in parallel motion, they are instructed to seat themselves three metres behind the "soloists", with the provision that they may be eliminated entirely if desired.

Toshio Hosokawa was born in Hiroshima in 1955. After his initial studies in piano and composition in Tokyo he travelled to West Berlin in 1976 to study with Isang Yun at the Hochschule der Kunst. From 1983 to 1986 he studied with Klaus Huber and Brian Ferneyhough at the Staatliche Hochschule für Musik in Freiburg. He was the Artistic Director for the annual Akiyoshidai International Contemporary Music Seminar from 1989–1998. Since 1990 he has been a guest lecturer at the Internationale Ferienkurse für Neue Musik in Darmstadt. Hosokawa's prolific output has been performed, recorded and broadcast throughout the world, and he has been invited to most of the major contemporary festivals in Europe as guest composer or lecturer. His principal compositions include several large orchestral works, numerous works for small ensembles (including compositions for or with traditional Japanese instruments), film scores, vocal music both solo and choral, and an opera, *Vision of Lear*, commissioned by the city of Munich for the Münchener Biennale of 1998.

Memory (1996, commissioned by the Twenty-second Century Club) was composed as a memorial to Hosokawa's mentor, Isang Yun. This tender lament is expressed in the quietest of voices, with a sadness so profound as to be almost inaudible. Only towards the end of the work does the dynamic level rise above a whisper.

Landscape II (1992, commissioned by Jeunesses Musicales Gruériennes, Brule) is one of series of works based on the idea of perceiving musical textures as landscapes, a concept that had previously been explored by Toru Takemitsu. In the present example the sustained, constricted sonorities of the string quartet lend an earth-bound sense of perspective to the sweeping, celestial gestures of the harp.

The many characteristic re-iterated and sustained tones of Hosokawa's **Vertical Time Study I** (1992, commissioned by the Akiyoshidai International Contemporary Music Seminar and Festival) are variegated by subtle changes in timbre and mode of execution. For the clarinet, for example, these refinements are achieved by changes in air pressure, while for the violoncello the corresponding effect is achieved through variations in the placing of the bow on the string. The piano interjects with some unusually aggressive passages in this otherwise contemplative work.

An insistent, repeated musical tone (the f-sharp above middle C) binds together the elaborate melismatic gestures of Hosokawa's **Fragments II** (1989; commissioned by the Kuhmo Chamber Music Festival). This note

serves as the vertice point around and through which the harmonic perspectives of the work evolve.

As is customary in NMC's "Portrait" concerts, the guest composer is invited to programme works by both an influential mentor and a younger colleague. As a result of their encounters in Darmstadt and Berlin, Mr. Hosokawa has chosen the Japanese-Canadian musician **Chiyoko Szlavnic**.

Ms. Szlavnic is a flutist, saxophonist and composer with an international career based in Toronto and Berlin. Following her graduation from the Faculty of Music at the University of Toronto in 1989, Ms. Szlavnic continued her studies in a series of Master Classes with composers James Tenney, Christian Wolff, Walter Zimmerman, Kevin Volans, Mario Davidovski and Vinko Globokar. She was a founding member of the 40 fingers saxophone quartet and performed in the Hemispheres ensemble from 1992–1997, contributing several compositions to these ensembles' repertoires. In partnership with choreographer Bill James she co-curates the biennial Art in Open Spaces festival, which commissions and presents interdisciplinary performances at public sculpture sites in Toronto. Szlavnic has also composed music for contemporary dance and theatre projects, working in collaboration with Floyd Favel and Michael Greyeyes, Bill James, Robin Poitras, the Froth Collective, Guillaume Bernardi, and Roland Brus. Her European performances include premieres at the Éclat festival in Stuttgart, Darmstadt's Ferienkurse, and at the Akademie Schloß Solitude.

***Narrow Road: travelling songs* (2000)**

commissioned by New Music Concerts
programme note by Chiyoko Szlavnic

I first met Toshio Hosokawa in Darmstadt, Germany, in 1998, after a performance of his work "New Seeds of Contemplation" (1986/95) for Gagaku ensemble, at a traditional Gagaku concert. Having long been drawn to Gagaku music for its compelling combination of elongated phrases, extremely organic, almost improvisatorial melodies and rhythms, tingling dissonances, and elegant formal structures, I approached Mr. Hosokawa with excitement to learn more about this music tradition from his country, and the country of my own distant roots. He responded immediately, and we met several times in Berlin in the year which followed. He encouraged me to travel to Japan to learn more about the music directly with the musicians of Gagaku. Then I received this invitation to compose a new work for this concert. I feel honoured to be given this opportunity, and would like to thank Mr. Hosokawa for encouraging me so faithfully in the pursuit of composition.

"Narrow Road: travelling songs" are based on a cycle of sixteen poems by Japanese Canadian author Gerry Shikatani, entitled: "Photographs (Moosonee to Moose Factory, 1974)", which he wrote during travels to those small Ontario towns. The five songs represented here are an initial exploration of setting text, and were chosen for their stark imagery of nature, and traces of human civilization within such an overwhelming natural environment as northern Ontario. "Narrow Road" refers to the Japanese poet Basho's own series of prose and haiku, which he wrote during travels by foot through the "unknown and mysterious" parts of northern Japan, during the 17th century.

When Toshio Hosokawa invited me to compose a piece for this program, I was in discussion with Gerry Shikatani about the possibility of collaborating on a work together. I had been reading Shikatani's earlier poems, and decided that it would be interesting to set some of them as a prelude to our collaboration, and as an initial exploration of working with voice. In my approach to setting the poems, I began with the texts, and decided to respond to the imagery and tone of each poem with as much simplicity and starkness as was in the writing. What resulted is a series of short works, each with a distinct quality and character, and a great deal of sparseness, silence, and space.

I must add that I have taken a purely intuitive approach to composition for the first time in two years. There are hardly any systems or processes of development, and where the text begins and ends, so does the music. These are modest pieces. Since I have been in Germany, I have been focusing on working with combinations of different sounds, different "material" (for percussion, this means literally, the material of the instrument), with strict limitations: how much can one do with a simple set of sounds? When does one need to hear a new sound? What happens when sounds are repeated in slightly varied circumstances? How does silence function as suspense or as space for thought between words or sounds?

In the development of these works, melody also returned as an important factor: the melody or non-melody of the texts became the strongest cohesive element in each work, it determined the structure of the phrases, and ultimately, the structure of each piece.

I would like to thank Laura Pudwell for giving the premiere performance of these songs, New Music Concerts for producing and presenting them and for having patience with me, the National Association of Japanese Canadians for support to meet with Mr. Hosokawa in Germany, and the Canada Council for a Travel Grant to attend this concert.

—Chiyoko Szlavnic

Narrow Road: travelling songs

text by Gerry Shikatani

1. (1) Buildings/stores, closed

buildings/stores, closed

on either side.

cars, street wide/

angle parking.

sunlight

a diagonal brilliance

across Main Street

to other side.

beyond,

horizon/ down

at Main Street's end

Ontario Northland Railway Station.

2. (10) the street has no sidewalk

the street has no sidewalk

a dirt road -

cuts along frame houses.

a row of plain, tidy buildings,

steel, or is it aluminum

blue gray paint?

someone

on the street,

beside a pick-up truck.

telephone wires/overcast sky -

in the distance

a fine log building,

nearing completion,

further still, green spruce trees

sloping down to Moose River.

3. (8) green growth abounds

green growth abounds, weed names,

data intertwine,

and branches, also

a common clutter:

but still these flowers engage

their smooth skeletal

stalks

this magenta colour

fiery clarity

centre of all energy/

a vivid magic

blurring all else

profusely.

4. (15) in air. suddenly

in air.

suddenly

from tall weeds

by sunken stream.

great blue heron, such long,

slender legs

blue gray air

spread out wings.

suspended, great heron

sky's vibrating

5. (9) green moss

green moss.

brown moss.

stump. upon it rotting, peat

fertile.

swirls a hushed circle.

where are the rings of tree?

moist stalks

the sun casts

light a shadow/ line,

bright surrounding

wild green, flowers, berries.

this stump. moss

growing.

© 1984 by Gerry Shikatani, from *A Sparrow's Food* (Coach House Press).

NEW MUSIC CONCERTS BOARD OF DIRECTORS:

ROBERT AITKEN, c.m., artistic director

AUSTIN CLARKSON, president

JEFFREY SMYTH, secretary/treasurer

MARVIN GREEN, MICHAEL KOERNER, c.m.,

JOSEPH MACEROLLO, MARY MORRISON, o.c.

DAVID OLDS, general manager

DANIEL FOLEY, assistant, programme notes

RICK HYSLOP, designer

ANDRÉ LEDUC, photographer

New Music Concerts gratefully acknowledges the financial support of:

The Canada Council for the Arts and its Millennium Fund; Toronto Arts Council; The Province of Ontario through the Ontario Arts Council and the Ontario Arts Council Foundation Arts Endowment Fund; Factor; Goethe-Institut (Toronto); The Herbert Green Family Charitable Foundation; The Japan Foundation; The Julie-Jiggs Foundation; The Koerner Foundation; The McLean Foundation; Music Canada Musique 2000; The SOCAN Foundation; The Toronto Star.

New Music Concerts thanks the following generous individuals for their support:

Mrs. H.S. Aitken; Istvan Anhalt; Louis Applebaum; David and Marcia Beach; Bob Becker; John Beckwith; David Bourque; Chan Ka Nin; Max Christie; Barbara Chilcott-Somers; Austin Clarkson; Madeleine Clarkson; Dorith Cooper; Elizabeth Frecaut and Paul Walty; Simon Fryer; Mary Gardiner; Rachel Gauk and Omar Daniel; Erica Goodman; Anne and Lyman Henderson; Marcus Hennigar; David Hetherington; Fujiko Imajishi; Scott Irvine; Linda Johnston; Stefanos Karabekos; Michael Koerner; Doming Lam; John Lawson; Ray Luedeke; Jan Matejcek; Bruce Mather; Kathleen McMorro; George Montague; Jim Montgomery; Roger D. Moore; Ruth Morawetz; Mary Morrison; Keith Ngan; David Olds and Sharon Lovett; Grace and Don Olds; Douglas Perry; Sue Davidson Polanyi; Lisa Rapoport; Patricia Rideout; Ann and Ezra Schabas; Gwendolyn Setterfield; Jeffrey Smyth; Ann Southam; Douglas Stewart and Kathleen Woodard; Gilles Tremblay; John Weinzweig; Christine O. Wojnicki.

The SOCAN Foundation salutes young composers

In its 1999 competition, The SOCAN Foundation has awarded cash prizes totalling \$18,000 to composers under 30. Congratulations to the winners.

SIR ERNEST MacMILLAN AWARDS

(works for 13 performers or more)

- First Prize (\$2,000): Andriy Talpash, 24, Montreal—*Queezinart-hocket in a blender*, for chamber ensemble
- Second Prize (\$1,000): Rose Bolton, 28, Toronto—*Incidental Music of My Mind*, for large chamber ensemble
- Third Prize (\$500): Justin Mariner, 28, Montreal—*Landmarks*, for orchestra

SERGE GARANT AWARDS

(works for three to 12 performers)

- First Prize (\$2,000): Eric Morin, 29, Laval, Que.—*Clone 2*, for wind quintet and piano
- Second Prize (\$1,000): Vincent Ho, 24, Calgary—*String Quartet No. 1*
- Third Prize (\$500): Alain Beaudesne, 24, Ste-Marthe du Cap., Que.—*Souper de famille*, for chamber ensemble

PIERRE MERCURE AWARDS

(works for solo or duet)

- First Prize (\$2,000): Paul Frehner, 28, St. Laurent, Que.—*anno . . . 00 . . .*, for solo guitar
- Second Prize (\$1,000): Michael Lacroix, 26, Harrow, Ont.—*Potens Nuntilus*, for solo piano
- Third Prize (\$500): Scott Edward Godin, 29, Montreal—*Sweat*, for violin and cello

HUGH Le CAINE AWARDS

(electroacoustic works)

- First Prize (\$2,000): Hugo Arsenaault, 26, Blainville, Que.—*Eschazoopsie*
- Second Prize (\$1,000): Mathieu Marcoux, 24, Montreal—*Corporation*

- Third Prize (\$500): Cheryl Hutchinson, 29, Vancouver—*Calling from Beyond*

GODFREY RIDOUT AWARDS

(choral/vocal works)

- First Prize (\$2,000): Scott Wilson, 29, Richmond, B.C.—*Come to me from Krete . . .*, for soprano and ensemble
- Second Prize (\$1,000): Alexis LeMay, 24, Ste-Croix, Que.—*Honey*, for soprano and ensemble
- Third Prize (tie, \$500 each): Karim Al-Zand, 29, Ottawa—*Winter Scenes*, for mezzo-soprano, harp, flute and viola; Rose Bolton, 28, Toronto—*Jade Flower Palace*, for soprano and ensemble



The SOCAN Foundation

41 Valleybrook Drive
Toronto, ON M3B 2S6
Phone (416) 445-8700
Toll free 1 800 55 SOCAN
www.socan.ca